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अ: 4/29

The Splendour of Shankarabharanam

7.3

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदा
वाराणसी-5

न्थालय
, वाराणसी-५
अ: 4/29

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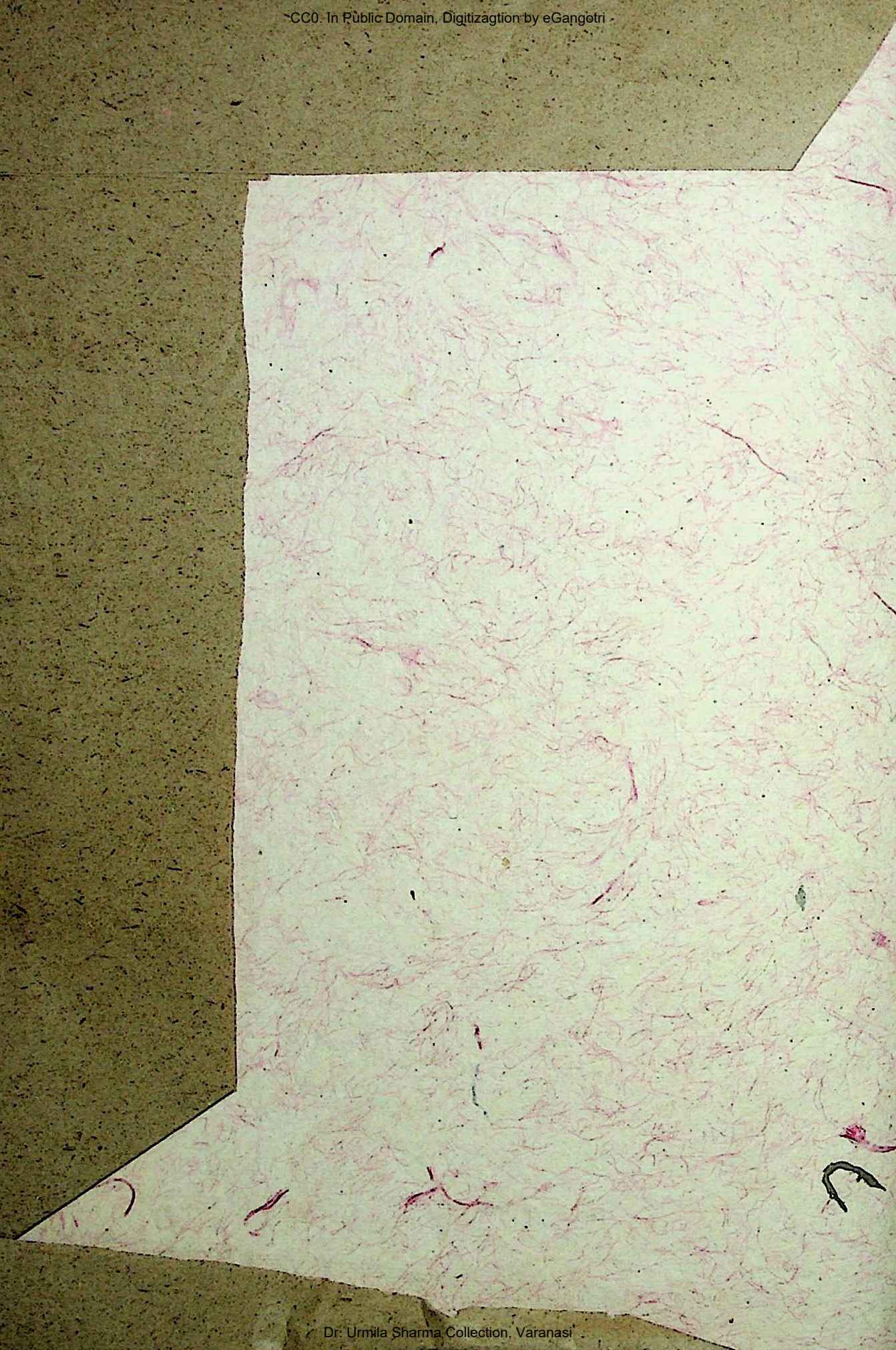

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1) INVOCATION AND INTRODUCTION

ब्रह्मग्रन्थिजमारुतानुगतिना चित्तेन हृत्पङ्कजे
सूरीणामनु रञ्जकः श्रुतिपदं योऽयं स्वयं राजते ।
यस्माद् ग्रामविभाग वर्णरचनाऽलङ्कार जातिक्रमो
वन्दे नादतनुं तमुद्धुरजगद्गीतं मुदे शङ्करम् ॥

This shloka, the first in Sarngadeva's 'Sangita-Ratnakara', indicates figuratively, the salient features of the system of classical music. The figure of speech employed in this verse is Samasokti, in which qualifying words are used with a dual, with a primary and a secondary meaning. Thus, this verse has to be interpreted both in etymological and musicological terms.

The word "Shrutipada" is indicative of the derivation of classical music from the Sama-Veda. The Supreme Being is self-luminous and cannot be conceived by any mental modification; the self-luminosity is suggested by means of the words "Swayam Rajate ". Akasha (space), the foremost of the five creative elements, normally in an unmodified state, becomes manifest as the primordial sound, Nada. Sarngadeva's genius and greatness is evident in his usage of the term "Nadatanum", signifying that he worships Shankara embodied in the form of Nada. The word Shankara can be bifurcated into "Ṣham-Kara", or the cause of comfort. Music is a cause of comfort since aesthetic pleasure is dervied from listening to it. Shankara is Music and Music is Shankara.

Thagarajaswami echoes this phrase, in a verbatim manner, in his composition in Raga Chittaranjani:-

नादतनुं अनिशं शङ्करम् ।

Muthuswami Dikshitar has expressed in a succint manner, similar sentiments, in his Akasha-Linga composition in Raga Kedara:

अद्वैत प्रतिपाद्यं संगीत ग्राह्यं विनोद ताण्डव जात बहुतर भेद चोद्यं ।

In the "Sangita Makaranda", Narada States :-

प्रणम्य शिरसा देवं शंकरं लोकशंकरम् ।
संगीत शास्त्रं संगृह्य वक्ष्ये लोकमनोहरम् ॥

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Cogniscenti of Sanskrit are enraptured by the expressions 'Lokashankaram' and 'Lokamanoharam', in this Shloka.

2) ESTOTERIC SIGNIFICANCE OF SHANKARABHARANA

A popular verse from the Lalitopakhyana states that the Universe constitutes the limbs of Shiva; all speech, His voice; and that the moon and the stars are his decorative ornaments.

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नमः सात्त्विकं शिवम् ॥

'Aharya' or 'Abharana' mean adornments or embellishments. Embellishments essentially enhance the elementary ethos and are not easily expendible elements. Swaras are the embellishments of a Raga. 'Shankarabharana' literally means, the embellishments of Shankara.

It should be apt, at this stage, to quote from the "Rasakowmudi"

महेशमौलीन्दु सुधातितृप्तः स्फुरत्फणास्थूल मणिप्रदीप्तः ।
भुजङ्ग मूर्तिः रमणीयकीर्तिर्विराजिते शङ्कर भूषणाख्यः ॥

The Raga Shankarabharana, has all seven Swaras as its ornaments or embellishments. The embodiment of music, Lord Shankara, has also seven 'Abharanas' or ornaments. A parallel can be drawn between the ornaments of Sangita and Shilpa-Shastra :

Raga Shankarabharna	Abharana of Shankara - Moorti
Swara : Sa	Akshara Sa : Sarpa (Snake)
Swara : Ri	Akshara Ru : Rudraksha (Beads)
Swara : Ga	Akshara Ga : Ganga (River)
Swara : Ma	Akshora Mru : Mruga (Deer)
Swara : Pa	Akshara Pu : Pushpa (Flower)
Swara : Dha	Akshara Da : Damaruka (Kettledrum)
Swara : Ni	Akshara Ni : Nishakara (Moon)

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The esoteric progression from the unleashing of the poisonous Kundalini to Nectar or Eternity (symbolised by the moon) is highly subtle. Rudraksha symbolises materialistic connections (Dhatu - Sambandha), which is washed off by the holy Ganga, after which the self races past mortality (Mru indicates death) like the fleet-footed deer to reach a state of realisation or self-fragrance like the flower, whereafter the barrier of duality (symbolised by the two faced drum) is transcended to attain Eternity or the Moon. Shankarabharana or the ornaments of Shankara is metaphysics through symbols.

3) SIGNIFICANCE OF THE RAGA SHANKARABHARANAM

There is a lot of quinarial significance in the worship of Shankara and even the Maha-mantra "Nama: Shivayah" has five Aksharas.

Main-Scale or Melakarta Ragas are classified into twelve groups of six Ragas each and each Raga-group is called a Chakra. The fifth Chakra is the Bana-Chakra and Shankarabharanam is the fifth Raga of the fifth Chakra. Perhaps, it is the quinarial significance that gave this Raga the name "Shankarabharnam". Indeed, a fit medium to sing the Glory of Shankara.

4) PRE-EMINENT POSITION OF RAGA SHANKARABHARANAM AMONG COMMON RAGAS IN COMPOSITIONS BY THE TRINITY

The compositions of the Trinity, in the current era, serve as beacon-lights to wayfarers and exponents of Karnatic Music. A little-known and unappreciated fact is that there are only twentyseven Ragas in Karnatic Music, in which there are compositions by the Trinity. A list of such Ragas is appended to this brochure, which list was compiled by me. In these twentyseven Ragas, Tyagarajaswami has composed 288 kritis, Muthuswami Dikshitar 123 and Shyama Shastri, 64 kritis. With some marginal approximation, the creative output of these three composers, in common Ragas, assumes a ratio of 4:2:1 respectively.

These twentyseven Ragas include Melakarta, Upanga and Bhashanga Ragas. Rakti Ragas top the list and Ghana Ragas come lower down. This evaluation, based on the measures of commonalty is a barometer for the popularity of and the aesthetic pleasure derived from listening to a Raga. Todi tops the table, Shankarabharanam has the second position, followed sequentially by Kalyani, Bhairavi, Saveri, Madhyamavati and Arabhi. The order of preference or of priority adopted by the Trinity is perhaps, indicative of the popularity of these Ragas.

Some scholars opine that the Madhyama Swara is indicative of a genric change and that the Prati-Madhyama version is the effiminate form of

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the Suddha-Madhyama Raga. Kalyani is the Prati-Madhyama version of Shankarabharanam, though not a mirror-image. Of all pairs of Suddha-Madhyama and Prati-Madhyama Ragas, Shankarabharanam and Kalyani are the best and find successive positions in the list. Maya-malavagowla-Pantuvarali are a distant second, if at all and Kiravani-Simhendra-Madhyamam or Harikambhoji-Vachaspati come further down in the ratings. Natabhairavi is not as popular as Shanmukhapriya and Bhavapriya is less popular than Todi.

Thus, the Raga Shankarabharanam has a unique distinction.

5) STRUCTURE OF RAGA SHANKARABHARANAM

Shankarabharanam, as now in vogue, is a complete, "Sampoorna" Melakarta Raga with all seven swaras in the proper order in both the Arohana (ascent) and the Avarohana (descent) and the Swaras constituting this Raga, other than the Shadja (Sa) and the Panchama (Pa) are :-

Ri - Chatushruti Rishabha
Ga - Antara Gandhara
Ma - Suddha Madhyama
Dha - Chatushruti Dhaivata
Ni - Kakali Nishada

This Sarva-Swara-Gamaka-Varika Rakti Raga is devoid of any Anya (extraneous) Swaras. This Raganga Raga is noted for the extensive use of Shadja and is one of the limited Melakarta Ragas with perfectly symmetrical tetrachords; the Poorvanga and the Uttaranga being identical.

6) MUSICOLOGICAL ORIGIN OF RAGA SHANKARABHARANAM

Sama Veda is the earliest Moorchana of our system and other Moorchanas were formed by Graha-Bedha, amongst which was the Shadja-Grama (ie) from Tarasthayi Shadja to Madhyasthayi Rishabha

Sa, Ni, Dha, Pa, Ma, Ga, Ri

Shankarabharanam is the Nishada - Moorchana of this Shadja-Grama and was known in ancient times as "Ranjani", ere the present name was conferred.

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7) EVOLUTION OF RAGA SHANKARABHARANAM

Shankarabharana was an ancient-Raga and was called a "Poorva-Prasiddha" (known earlier) Raga by Sarngadeva :-

शङ्करामरणो धन्यासी हंसकदीपकौ ।
रीतिः कर्णाटिका लाटी पाञ्चालीति क्रमादिमे ॥

तत्र पूर्वप्रसिद्धानामुद्देशं प्रतिज्ञाय कथयति- तत्रेति ।
शङ्करा भरणादयः पल्लव्यन्ता अष्टौ रागाङ्गरागिणीति ॥

Eight Ragas, starting from Shankarabharanam, are said to have been prevalent event before Sarngadeva's era. However, it cannot be concluded or gainsaid that this Raga, as in known today, remained unchanged in the passage of time.

In the "Swara Mela Kalamidhi" Ramamatya classifies Shankarabharanam as a derivative of Shri-Raga :-

श्री रागो भैरवी गौरीः धन्यासी शुद्ध भैरवी ।
वेलावली मालव श्रीः शङ्करा भरणौरिवा ॥

Interestingly, Ragas nowadays identified as close to Shankarabharanam such as Shuddha Vasanta, Poorva-Gowla and Narayani are classified by Ramamatya under the 'Saranga-Nata' group.

In the "Sangita Makaranda", Narada adopts a different classification :

कौमोदकी च रामक्री सारेरी च तथैव च ।
बलहंसः सामवेदी शङ्करा भरणस्तथा ॥

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A study of Ramamatya's work shows that Shankarabharanam did belong to the group with Suddha Shadja, Madhyama and Panchama Swaras, with Panchashruti Rishabha and Dhaivata, with Chyuta-Madhyama Gandhara and Chyuta-Shadja Nishada. One notes with interest, the stress on the use of the higher Gandhara and Nishada.

The "Rasakowmudi" written by Srikanta, a disciple of Pundarika Vittala, who in turn was a disciple of Purandaradasa, takes a different view :

यदा समपगा शुध्दा निःशुध्द षड्जमध्यमौ ।
एतादृशौ यदा केदारमेलः प्रोक्तस्तदा बुधैः ॥

वेलावली तदा पञ्चान्नदनारायणा रिधः ।
शङ्करा भरणाद्याश्च भवन्त्यस्मात्परेऽपि च ॥

It would be onerous to cite other references. However, a brief summary is presented hereunder :-

	As per Rasakowmudi	As per Sangita Ratnakara	As per Swara Mela Kalanidhi	As per Sangita Chandrodaya
Graha Swara	Sa	Sa	Sa	Sa
Amsha Swara	Sa	Sa	Sa	Sa
Nyasa Swara	Sa	Sa	Sa	Sa
Varja Swara	Nil	Nil	Nil	Nil
Time	Sunrise	-	-	Sunrise
Special Remarks	Mudrita Gana	Differs from Natanarayani in as much as Ga = Ma	under Sri Raga Mela	Kedara Mela and with Gamakas

It is observed that the extensive use of the Shadja as Graha, Amsha and Nyasa Swaras is agreed to. No wonder, the Rasakowmudi describes Shankarabharanam Raga as :-

"शङ्करा भरणो रागः षड्जमध्यमनोदरः" ॥

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The correct and current structure emerges in Govinda's Sangraha-Choodamani

चतुश्रुत्यृषभान्तर्गन्धारा नूपुर संयुतम् ।
चतुःश्रुतिः धैवत काकलि का ञ्चीविरा जितम् ॥
शुद्धै रन्यै स्वरैर्युक्तं पूर्णारोहावरोहकम् ।
षड्जन्यास ग्रहांशं च ओमवीजार्णवान्दितम् ॥

One school did hold the view that Shankarabharanam was a Sampoorna-Shadava Raga, omitting the Nishadha Swara in the descent. It was pointed out that from the points of view of aesthetics (Ranjakatva) and practice (Prayoga), Sa dha pa in the Avarohana is preferred. Note the words - पूर्णारोहावरोहकम् - in the above referred to shloka, which set at rest, any controversy over the construction of this Raga.

It is evident that this Raga was evolved over a long period to reach its present format and structure.

8) ANALYSIS OF RAGA SHANKARABHARANAM BY RAGALAKSHANA NORMS

a) Melakarta Raga - Shankarabharanam is the 29th Melakarta Raga in the 72 Melakarta Raga series.

b) Moorchanakaraka Raga - Shankarabharanam is a Moorchanakaraka Raga. By Graha Bedha, the Ri, Ga, Ma, Pa and Dha Moorchanas of this Raga will result respectively in Karaharapriya, Todi, Kalyani, Harikambhoji and Natabhairavi.

c) Anya Swaras - None

d) Varja Swaras - None

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e) Arohana and Avarohana - Complete with all seven Swaras

f) Graha Swaras - Sa, Ri, Ga, Ma, Pa

g) Raga-Chayya Swaras - All Swaras

h) Jiva Swaras - Ga Ma Pa Ni

j) Specialised Swara Forms - Thatu Swaras and Janta Swaras possible

k) Visesha Prayogas - Are there such as Sa, Ni, Pa

l) Use of Gamakas - Extensively possible

i) Rishaba and Dhaivata can appear as both Deergha or Kampita Swaras.

ii) Gamakas such as Nokku, Odukkal and Avarohana Jaru widely used.

m) Scope of exposition - Is a Vishada Raga, with wide scope

n) Time for singing - Is a Sarvakalika raga

9) SONOGRAPHIC ANALYSIS OF RAGA SHANKARABHARANAM

The expositional scope of each Raga can be visualised from the graphic of sonographic pattern of each Raga. An Audava Raga like Abhogi presents an inverted cone pattern indicative of limitations in exposition and development. Scope is limited to the lower half of the octave, despite Abhogi being a tristhayi Raga. Add 'Ni' to Abhogi and we get Raga Sri Ranjani, with better scope. An assymetrical pattern shown by a Raga like Nilambari is indicative of renditional difficulties. The lilt of this Raga is seen in the smooth descent.

The sonograph of Sri Raga shows the creation of extra space by the Vakra-Swaras, enhancing the expositional scope, which feature is noticed in other Ghana Ragas like Gowla and Varali.

Few Rakti Raga which are Melakartas too, present symmetrical patterns and a structure like a tower or a pandal. Such Ragas have

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symmetrical tetrachords, examples being Mayamalavagowla, Todi and Shankarabharanam. These Ragas have wide expositional scope.

10) ALAPANA OF RAGA SHANKARABHARANAM

The characteristics and beauty of any Raga are best revealed by Alapana (Rendition of the Raga without words), Kritis (Singing of songs with words) and Swaraprastharas (singing of Swaras in a melodic pattern). The Akshiptika or Eduppu of a Raga should be in such a manner that listeners would be able to identify the Raga no sooner the Alapana starts. In Shankarabharanam, where the delicate nuances are reflected by all swaras, the conventional commencement with the Shadja can be dispensed with; the effective sounding of 'Ma Ga' at the begining can adequately indicate this Raga's characteristics. Shankarabharanam is one of the few Ragas with marked but variegated Akshiptika-patterns.

11) COMPOSITIONS IN RAGA SHANKARABHARANAM : GEETAMS

Geetas were composed to illustrate the nuances or "Lakshanas" of the Raga and were set to a stiff rhythmic pattern, so as to bring about harmony between Raga and Tala. The earliest authenticated Geeta in Shankarabharanam is 'Ripu Bala Khandanure' by Venkatamakhin, set to Mattya Tala. A lakshana Geeta by Govindacharya 'Aa Re Re Kosala Deshadhipa", set to Triputa Tala, is available in the notational form in Sangraha-Choodamani. Surprisingly, one comes across an allotropic modification of Venkatamakhin's Geeta, in the same Mattya Tala, commencing with the same words; Venkatamakhin's Geeta, dedicated to Lord Kumbheshwara and the modified version, dedicated to Lord Rama, both start with the Swaras' Ri, Ga, Ma, Pa, Dha, Pa, Pa, Ma, Ga'. The rarest of Geetams is 'Aa Re Dasharatha Raja Nandana', set to Simhanandana Tala.

The Lakshana of this Raga can be will perceived also, in a Sanchari composed by Subbarama Dikshitar, also set to Mattya Tala.

12) PADAVARNAMS AND THANAVARNAMS IN RAGA SHANKARABHARANAM

In a Pada-varna, words or Sahitya or Matu is provided for all passages in the Poorvanga and Uttaranga of a Varnam, including the Mutthayi and Charana Swaras, unlike a Thana Varna where Sahitya is formulated only in the Pallavi, Anupallavi and Charana. "Samiki Sari Yevvare" (Adi Tala) is a Pada Varna in Raga Shanka-

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rabharanam. Mention could also be made of the Ashta-Ragamalika Pada-Varnam "Pannagendra Shayana" (Roopaka Tala) composed by Swati Tirunal which uses Shankarabharanam as its basic Raga. The Telugu version of this varna "Pannagadreesha Shankarabharana Veniyu" is also in vogue.

Most of the Pada Varnas are set to slow-tempo or Vilamba Kala. Exceptions to this rule include a Pada Varna in Shankarabharanam "Manavi Chekona Rada" (Adi Tala) which is set to "Madhyama-Kala or medium tempo. "Ra Rapu Seyagara" is a Thana Varna in Ata-Tala, in this Raga, composed by Ramaswami Dikshitar. Veena Kuppaiyer's Thana Varna "Sami Ninne Kori" (Adi Tala) is widely performed now a days. We have a Thana Varma by Swati Tirunal in Khanda Ata Tala and in Manipravala, with the title "Indumukhi" Nevertheless, the piece-de-resistance amongst Thana Varnas is Swati Tirunal's Ata-Tala varna "Chalamela Cheseara". The Pallavi of this varna starts with a Visesha-Sanchara 'Sa Ni Pa'; the Mutthayi Swara passage ends with a 'Mukuta' or crowning passage set to the Shrotovaho pattern, the Charana starts with a Swark-shara; the third Ettukkattai swara-passage is marked by a very dynamic and delectable use of the Panchama as the Nyasa Swara. These features apart, the last Ettukkattai passage has glimpses of Western Music in its tuning. Palghat Parameshwara Bhagavatar has composed a Varna, which is not every much in vogue.

13) PRE-TRINITY COMPOSITIONS IN RAGA SHANKARABHARANAM

Apart from Devaranamas of Purandara Dasa and Thevaram or Divyaprabandha songs, we come across an Ata-Tala Kriti, "Sri Hari Pada Teerthame", by a composer of the sixteenth century, Tallapakkam Chinnayya. A contemporaneous composer who was more famous was none other than Narayana Teertha, whose Taranga, "Sri Vasudeva Prabho" is sung in Shankarabharanam, set to Mishra Chapu Tala. Tradition holds that the 12th Ashtapadi of Jayadeva, "Pashyati Dishi Dishi" be sung in Shankarabharanam to Triputa Tala. We are also aware of a composition of Margadarshi Sesha Ayyangar, "Vande Govindarajam" (Adi Tala). The present recensions or renditions of two Anamacharya-Kritis, "Annida Na Palidi" and "Tandana Ahi" (both Adi Tala) are in Shankarabharanam

There are two outstanding, compositions of Krishnawami Ayya in Shankarabharanam. The first kriti is "Sharade Sadashraye" (Tishra Eka) and the second and better Kriti is "Shankarabharana Shankha Chakra Dhara Shankarabharana Shayana Shankara" (Eka Tala), with a superb Sahitya structure. Ayya addresses Vishnu with the appellation "Shankara", the cause of comfort. A heavyweight, seven charana composition by Ramaswami Dikshitar, "Shambho Jagadisha Pahimam" (Adi Tala) is also marked for its Sahitya par-excellence,

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especially in passages such as :

"जम्भरवैरिविनुत अम्बोरुहपद शाम्भवी शिवकामसुन्दरिवर शिव"

and "गंगाधर शिवगंगा तट चर शृंगार वृषभुरङ्गारूढ़
भृंगीशनुत भुजङ्ग विभूषण सङ्गीतप्रिय सद्गुणित शिवा"

Pallavi Gopala Aiyer's Kriti "Elagu Daya Vacchura" is a sweet and simple composition, in which the Divine Grace of Shankara is sought, which was popularised by the polished rendition thereof by Shri Musiri Subramania Aiyer.

14) TREATMENT OF SHANKARABHARANAM BY THE TRINITY

We have fortytwo compositions by the Trinity in this Raga, duly excluding thirty-five nottu-swara passages by Sri Muthuswami Dikshitar.

A histogram-analysis of compositions by the Trinity can be conducted. We can take a span of two octaves in the Tristhayi range-from Mandara Panchama to Tarasthayi Panchama and calculate the frequency of occurence of each Swara, to illustrate their treatment of the Raga. An interesting pattern emerges from this analysis.

In Tyagarajaswami's compositions, we perceive the preponderance of the Panchama and higher Shadja in compositions such as "Eduta Nilachite", "Sundareshwaruni", "Manasu Swadhina" and "Paripalaya". The swara Ga is prominent in Kritis like "Emi Neramu', "Swara Raga Sudha", "Varalila Gana" and "Gatamoha". The songs "I Varaku" and "Vallagadanka" are noted for the rare emphasis of the Nishadha Swara. The Tarasthayi Rishabha Swara is well emphasised in the song "Vishnuvahana". Coming to the octave-span or spread, we can observe the folowing, with respect to Tyagaraja Kritis :

i) Songs spread over two octaves : Mariyada, Sitapati, Rama Sita Rama and Vishnuvahana.

ii) Songs marginially extending to the second octave : Manasu Swadine, Buddhi Radhu, Sundareshwaruni & Eduta Nilachide.

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iii) Songs without Mandarasthayi Notes : Sitapati, Shambhoshiva & Pahi Rama

iv) Songs extending to Mandarsthayi : Emi Neramu, Swara Raga, Vallagadanaka & Evidhamulaina

v) Songs with a high occurrence of Tarasthayi Swaras : Vishnu Vahana, Paripalaya & Endukichalamu

vi) Songs with beautiful pyramid-like histogrammatic structures: Emi Neramu, Sri Raghu Vara.

The Swaras that pre-eminently occur in the rendition of Dikshitar's kritis are Pa and the higher Sa. Examples are Akshayalinga, Dakshinamoorthe, Nagalingam, Sadashivam and Sundareshwaraya. In the kriti "Gurumoorthy", the Swara Ga dominates. Examining the Octave-span or spread, we observe as follows :-

i) Songs with preponderance of higher Swaras : Sadashivam, Nagalingam.

ii) Songs extending towards Mandarasthayi : Akshayalinga

iii) Songs with equal distribution of Swaras : Dakshinamoorthe, Sri Kamalambikaya.

In-Shyama Shastri's two compositions, Sa, Pa and Higher Sa account for 42% of the swaras. In devi meenanetri, we notice a rather unequal distribution of notes, with a tendency to stress the power octave notes.

A summary of this analysis would read as given hereunder :-

COMPOSER	PERCENTAGE OCCURENCE OF SWARAS IN COMPOSITIONS							
	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Total
Tyagarajaswami	20	15	14.6	11.6	17.1	11.5	10.2	100.0
Dikshitar	20	9.9	13.4	15.4	20.9	10.4	10.0	100.0
Shyama Shastri	20.7	12.7	15.1	13.7	17.9	11.0	8.9	100.0

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COMPOSER	PERCENTAGE OCCURENCE OF LOWER NOTES OF MADHYASTHAYI OCTAVE	PERCENTAGE OCCURENCE OF HIGHER NOTES OF MADHYASTHAYI OCTAVE
Tyagarajaswami	49.6%	38.8%
Dikshitar	43.3%	42.3%
Shyama Shastri	48.5%	37.8%

This analysis shows that Tyagarajaswami and Shyama Shastri prefer the lower half of the Madhyasthayi, while Dikshitar favours a uniform distribution. Shyama Shastri appears to choose the Madhyasthayi with extensions to the Mandharasthayi. Dikshitar prefers the Madhyasthayi with extensions to the Tarasthayi. Tyagarajaswamis' compositions cover all three Sthayis.

15) COMPOSITIONS OF TYAGARAJASWAMI IN SHANKARABHARANAM

The colossal and prodigious output of Tyagarajaswami is striking to the extent that these compositions are spread over all classifications; Regular Kritis, Kshetradana Kritis, Divyanama Sankeertanas, Prahlada Bhakti-Vijaya and Utsava-Sampradaya. Surprisingly, there are no compositions in Nowka-Charaitra, in this Raga.

It would be too onerous to dwell in detail, on the Bhavas of Tyagarajaswami's Kritis. We shall highlight some special features. In "Vallagadanaka", he names witnesses who were saved earlier by Divine Grace, which is highly reminiscent of a Shloka of Kulashekara Alwar in the "Mukundamala". In this song, the expression "Sthambhamunanu Darumarugu" is an echo of Purandaradasa's "Tarala Prahladage Kambadindali Ninda" (Onde Koogalate - Kalyani). The essence and importance of Satsanga is brought out in "Buddhi Radu". The expression "Anni Neevanuchy Yenchina Vaniki Ashrama Bhedamulela" in the song "Manasu Swadhina" amounts to a condemnation of ritualistic formality, when there is no control of the mind. In "Varalila Ganalola", Tyagarajaswami weaves a a delicate pattern combining the Avataras of Rama and Krishna. In "Enduku I Chalamu" he appears to be a Nayaki pondering over the identity of the other woman who poisoned her Beloved's mind. "Mariyada Gadura" is a Nindastuti, as is "Eduta Nilachide". One, however is surprised by the use of the unpariliamentary word "Harami" in "Edutanilachide".

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In terms of Bhava, Tyagarajaswami's compositions cover a very wide range; this variety is not seen in Todi too.

16) COMPOSITIONS OF MUTHUSWAMI DIKSHITAR IN SHANKARABHARANAM

Eight of Dikshitar's eleven Kritis in Shankarabharanam are dedicated to Shiva, indicative of the fact that this Raga is an apt medium for praising Shankara. These songs are Akshayalinga, Brihadeeshwaraya, Dakshinamoorthe, Gurumoorthi, Nagalingam, Sadashivam, Sundareshwaraya and Tarakeshwara. While two are dedicated to Devi. the last song "Pavanatmajam" is a rare piece in praise of Hanuman. The sobriety and serenity of the Mouna-Guru, Shiva, seated under the golden-hued Vata-Vruksha is brilliantly portrayed in "Dakshinamoorthe". Expressions such as "Sadhu Janopete Shankara Navaneetha in Akshayalinga Vibho indicate Dikshitar's realisation of Shiva as the Supreme Being. Even etymologically, this is an excellent expression. Musicologists can notice the structural similarities of passages in "Sri Kamalambikaya" of Dikshitar and "Emi Neramu" of Tyagarajaswami. The madhyama-kala passage, "Anangadyupasitaya" in "Sri Kamalambikaya" is effervescent champagne, if this Raga be an intoxicant.

17) COMPOSITIONS OF SHYAMA SHASTRI IN SHANKARABHARANAM

The two established compositions in this Raga, "Saroja Dala" and "Devi Meenanetri" belong to the famour Navaratna-Malika group. In fact, the Navaratna-Malika series starts with 'Saroja Dala', which also serves as a medium for Shyama Shastri to affirm his implicit faith in Devi by the expression "Nee Padambujamule Sada Nammina", akin to "Ni Pada-pankajamulo Sthiramani Nammiti" in his Ahiri Kriti.

The other song, 'Devi Meenanetri' has a near-twin Navaratnamalika Kriti, "Devi Ni Pada Sarasa" in Kambhoji, Both Kritis start with the same words and nearly the same swaras. Shyama Shastri uses "Pa Ma Ma Ga Ga Ma Ma" in Shankarabharanam and "Pa Dha Ma Ma Ga Ga Pa Dha Dha Sa" in Kambhoji, to make a succint distinction between the two Ragas. The grandeur, splendour and serenity (Vishrantha) is very well perceived in the passage "Bala Neevegati Chala Nammina", in the Kriti "Devi Meenanetri".

18) SUMMATION

Tyagarajaswami judiciously combined Bhava-exposition with Raga-development by means of a string of sangatis. His compositions are characterised by both simple and complex structures. Dikshitar stresses

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Raga-revelation, with a Vilamba-Kala Pallavi, a suitable Anupallavi, a dynamic Madhyama-Kala and a Charana with a small passage with-Tarasthayi Swaras. Shyama Shastri adopts both techniques in "Devi Meenanetri". There are sangatis aplenty in the Pallavi and Raga-Bhava dominates the Charana. Perhaps, the creativity or genius of the Trinity reached the zenith in their compositions in Raga Shankarabharanam.

19) POST-TRINITY COMPOSITIONS IN SHANKARABHARANAM

a) SWATI-TIRUNAL

Of the three compositions which are known, the first, "Kalaye Parvati natham", dedicated to Sthanunatha of Suchindra has distinguished sahitya-passages such as :

मुकुट विराजित गंगम्' बाहु वलयित भुजङ्गम् ।

Swati Tirunal describes the adornments of Shankara, the "Shankara-bharana". The second kriti describing the cosmic dance of Shiva, 'Nrutyati Nrutyati Shambhashivo", is outstanding for the thrice repeated use of the Sollukattu तृकुट नाम in the Pallavi itself. The third composition "Rajivaksha Baro" is the only composition of Swati Tirunal in Kannada.

b) OTHER COMPOSERS

Post-trinity composers toiled and ventured to compose masterpieces in this Raga and there are several outstanding compositions. The first song worthy of reference is "Nannu Karuninchi" by Subbaraya Shastri, Veena Kuppaiyer's "Bagu Miraganu" has a racy chittaswaram passage and many vidwans have revelled in the 'Neraval' of the passage 'I lavanyamu' of this song. The song "Mahima Teliya Tarama" by Anayya was quite popular some decades back. Another kriti by Anayya, "Intanuchu Vinnavindune" is also well-known. A Daru in Mishra-Chapu by Shahji Maharaja is one of the better known compositions from his Pallaki-Prabandha. "Adiya Pada" and "Nandan Charitram" by Gopala krishna Bharati, "Annai Janki Vandale" and "Ivanai Yaro Enru" by - Arunachala Kavi and "Nannu Karuninchi Brova" by Karur Dakshinamoor-thi Aiyer are superb kritis. Kumara Eddappa composed a song "Ashta Yoga Prabhava" (Roopka Tala) while the great Subbarama - Dikshitar composed three songs - "Parashakti Parakela" (Roopaka Tala), "Shri Shalivateesha Nayike" (Roopaka Tala) and his magnum-opus, "Shankara-charyam" (Adi Tala). The last song, verily, is a towering composition

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among compositions in this Raga. Vidwans continue to render gratifying versions of this composition, which is well-known for substance-laden passages such as "Paramadvaita Sthapana", and "Paramagnana Lata" and for the graphic descriptions of Danda, Kashaya and Kamandala. Harikkeshanallur Muthaiah Bhagavatar has composed five kritis. Reference should be made to the expression :

मंगळ दायक मथुरा नायक सङ्गीत लोल सज्जन पाल

in the song "Gangadhara:. Two compositions of Papanasam Sivan are widely sung. Amongst modern compositions, "Shri Chandrashekara Yatindram" is an outstanding kriti.

This list will remain inadequate and incomplete if reference is not made to "Muthukumaraiyane" by Ramaswami Sivan and to "Tookkiya Tiruvadi" by Suddananda B. Listners can recall with nostalgia, the highly emotive rendition of "Ettanayo Piravi" from "Tookkiya Tiruvadi" by the illustrious musician, Smt. D.K. Pattammal.

20) RHYTHMIC STRUCTURE OF COMPOSITIONS IN SHANKARABHARANAM

The compendium of songs in this brochure will substantiate that composers have used a wide variety of Talas, thereby imparting a chequered laya-bhaa or rhythmic structure to this Raga. Talas used include Simhanandana, Mattya, Roopaka, Triputa, Adi, Madhyadi, Deshadi, Chapu, Khanda Triputa. and Khanda Ata. Dikshitar's Nottu-Swara Sahityas are set to Chatushra-Eka or Tishra-Eka Talas. Dikshitar's kritis are set to slow-tempo (Vilamba Kala) while the majority of songs are set to medium-tempo (Madhyama Kala) The Tiruppugazh "Kadimodi" is sung in Tishra-Nadai. Shankarabharanam retains its splendour in all three kalas. The variegated tempo and the variety of Talas are reflective of the splendour of this Raga.

21) SPECIALISED SOLLUKKATTU SAHITYA IN COMPOSITIONS IN SHANKARABHARANAM

The double-edged use of Sollukkattu-swaras is a specialised art, where

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the Sollukkattu Swaras convey a finite meaning, as well. The best examples of this are found in the Kriti "Adiyapada" by Gopalakrishna Bharati, in Shankarabharanam.

a) Example No.1 :
"Saalokadi Padaviyum Tandom Tandom" Tandom-Tandom is a Sollukkattu which also means, "I give".

b) Example No.2
"Nandi Maddalam Podavum Tagum Tagum"
The Sollukkattu Tagum-Tagum also means "befitting" (the Occassion)

c) Example No.3
"Tiruchitrambalattaanum Taam Taam Enru"
Taam - Taam conveys "He Himself".
Such a song is seen only in Shankarabharanam.

22) SPECIALISED YATI-PRASA USAGE IN SHANKARABHARANAM COMPOSITIONS

a) The Madhyamakala passage "Daksha Shikshana" is excellent, duly combining the Kshakara Prasa with the Nnakara Anuprasa.

b) The Shrotovaho-Yati is best illustrated by means of a passage from the composition "Buddhi Raadu".

- Amruta Paanamu

- Vaagamruta Paanamu

- Bhaktula Vaagamruto Panamu

c) Swarakshara Passages :-

i) PaPa in "Papajadi Marudu" - Varnam "Chalamela"

ii) - Sada in "Sadashruta Kalpaka"
- Pada in "Padambuja Bhava"
- Pada in "Padadi samyuta"
- Sada in "Sadashiva Satchitananda"

All four Swarakshara passages cited above, are from the Madhya-makala - passage of "Akshayalinga Vibho". I have not come across such a feature in any other song. Such is the splendour of Shankarabharanam :

iii) Soochita Swarakshara : Sada in "Sadashivam Upasmahe".

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23) RASA-BHAVA IN SHANKARABHARANAM

In the "Sangita Makaranda", Narada lays down norms for Rasa-Bhava or Rasa-Swaadana, in terms of Pullinga (Masculine), Strilinga (Feminine) and Napumsaka Linga(Neuter Gender) Ragas, as stated herebelow :

रौद्रेऽद्भुते तथा वीरे पुंरागे परिकीर्तिते ।
शृंगार हास्यं करुणं स्त्रीरागेष्वभिकीर्तते ।
भयानके च बीभत्से शान्ते गायन्नपुंसके ।

Anger (Roudra), Valour (Vira,) Wonder (Adbhuta) were emotions to be dervied from masculine Ragas; Beauty (Shringara), Humour (Haasya) and Sympathy (Karuna) from feminine Ragas; Firght (Bhayaanaka), Repulsiveness (Bibhatsa) and Tranquillity (Shanta) from Neuter Ragas.

Narada classifies Shankarabharana as a Neuter Gender Raga

कौमोदकी च रामकी सावेरी च तथैवच ।
कलहंसः सामवेदी शंकराभरणस्तथा ॥

A shloka in Rasakowmudi says :

"शङ्कराभरणो रागः षड्जत्रय मनोहरः ।
गेयः सूर्योदये नित्यं मुद्रितारिघ मूर्धिनः ॥

Ragas to be rendered at sunrise were those which could create vira and Adbhuta rasas. Shankarabharanam was a raga to be sung at sunrise. Inferentially, this Raga lent itself to the creation of Vira and Adbhuta Rasas.

The Sangrahachoodamani Says :

रौद्रस्वरयुतं धीरशङ्कराभरणं शुभम् ।
अधिकारोऽयमेकोन त्रिंश एवमुदीरितः ॥

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A Raga with vigorous or 'Roudra' swaras has to be masculine. Kshetrayya and others composed many Padams in this Raga. Hence, It can be construed that over the centuries, Shankarabharanam underwent a metamorphosis and assumed a stature of generating virtually, all the nine Rasas.

This is substantiated by the undernoted examples :

1) "Aa Re Kosala Deshadhipa" - Govindacharya - Vira Rasa (Valour)
2) "Ripu Bala Khandanure" - Venkatamakhin - Roudra Rasa (Anger)
3) "Emi Neramu" - Tyagaraja - Karuna Rasa (Sympathy)
4) "Ivaragu Juchinadi" - Tyagaraja - Haasya Rasa (Humour)
5) "Iko Namma Swami" - Purandaradasa - Adbhuta Rasa (Wonder)
6) "Dakshinaamoorthe" - Dikshitar - Shanta Rasa (Tranquility)
7) "Evvade Vaadu" - Kshetrayya - Shringara Rasa (Beauty)

24) SHANKARABHRAM IN ANCIENT TAMIL MUSIC

In the renditions of Thevaram or Prabhandham, the term 'Pann' signified a Sampoorna-Raga; 'Panniyam', a shadava Raga, 'Tiram', an - Audava Raga and 'Tirattiram' a Swarantara-Raga. In this system, there were twentyfour 'Panns', of which Pazhampanchuram, identical with Shankarabharanam was one. Panns were grouped as Day-time (Pagalpann), Night-time (Irappann) and general (All-time) Panns. Pazhampanchuram or Shankarabharanam was considered as a day-time Pann. Compare this with Narada's shloka in the 'Sangita-Makaranda'.

शंकराभरणः पूर्वी सोमरागस्तथैव च ।
एते रागस्तु ज्ञातव्याः प्रातः काले विशेषतः ॥

Please note the word "Visheshatah" which implies that the best effect emerged when sung in the morning. There was no bar to singing this Raga at other times. The Lakshana-Shloka by Venkatamakhin says :

शंकरा भरणं पूर्वी सायं गेयं समस्तं ।

that Shankarabharanam is a Raga fit to be rendered in the evenings. Thus, it became a Sarvakalika, or an all-time Raga.

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Many famour Thevarams and Prabandhams were set to tune in Pazham-panchuram alias Shankarabharanam. Thevaram-music was based on the harp or the Yazh, which was basically set to the tune called Tiruttandagam, equivalent to Harikambhoji. If the Madhyama string to the Yazh was used as the Adhaara Shadja one hears Shankarabharanam. Some of the well-known Prabhandhams and Thevarams traditionally sung in Shankarabharanam are :

1) "Maayakkoottaa" (Nammazhwar) (Tiruvaimozhi)
2) "Aalaneezhaluganda" (Gnanasambandhar)
3) "Parashu paaniyar" (Gananasambandhar)
4) "Uttrumai Servadu" (Gnanasambandhar)
5) "Talaiye Ni Vanangai" (Appar)
6) "Battimaiyum Adimaiyum" (Sundaramoorthi Nayanar)

25) SHANKARABHRANAM IN ANCIENT SANSKRIT LITERATURE

Shankarabharanam has a remarkable historical background, supported by the existence of a strong textual tadition. This Raga is mentioned in ancient treatises in classical music such as 'Sangita Ratnakara', 'Sangita Makaranda', 'Sangita Samaya-Sara', 'Brihaddeshi', 'Swara-Mela-Kalanidhi and several other works of literature.

We have, in earlier passages, cited such references. However, we furnish two supplementary references hereunder :-

शङ्करास्मरणो रागो सम्पूर्णः सांशकः स्मृतः ।
षड्जन्यासग्रहः सोऽयं समन्तच्छायमाश्रितः ॥

- (Swara - Mela Kalanidhi)

यदायं मध्यमादिच्चेत् स्यान्मन्द्रस्वरमुद्रितः ।
छायान्तरेण युक्तः स्याच्छंकराभरणस्तदा ॥

- (Sangita - Ratnakara)

The passage in which Sarngadeva declared Shankarabharanam as a "Poorva-Prasiddha Mela" or as a Raga well-known even before his time, was furnished earlier in this brochure. This Raga, indeed, has a hoary and ancient historical background.

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26) DEVARANAMAS IN SHANKARABHRANAM

A collection of Devaranamas published nearly sixty years back, "Haridasa Kirtana Tarangini" lists out thirtyfour Devaranames in Shankarabharanam. Shankarabharanam was counted among the sixteen Suddha-Madhyama Mela Ragas of the Battees-Mela scheme, which was in vogue in the sixteenth century A.D. Needless to say that the output of Devaranamas is interrelated to the popularity of a Raga. I have not come across any other Raga with thirtyfour Devaranamas or more.

Some famour Devaranamas in this Raga are "Deva Banda Namma Swami Bandano" and "Iko Namma Swami". Shri Mysore Doresamiengar is fondly remembered for his fine rendition of a Devaranama "Pagadirels Ranga" is Shankarabharanam, full of flageolet notes. It is unfortunate nowadays that such a lovely Devaranama is rendered in Ragas other than Shankarabharanam.

27) PALLAVIS IN SHANKARABHARANAM

As Shankarabharanam is a Vishadha-Rakti Raga, the beauty inherent or latent is brought out equally well in the singing of musico-rhythmic patterns called Thanams and in Alpana. Hence, this Raga has been a favourite Raga of Vidwans, for presenting Ragam, Tanam & Pallavi, as it permits wide delineation.

Some popular Pallavis are "Sharavanabhava Guhane" and "Mahima Teliya Tarama". Shankarabharanam was the base, the prime Raga, of the Chatur-Raga Pallavi "Shankarabharananai Azhaittodi Vadi Kalyani Darbarukku" evolved by the famous Kunrakkudi Krishna Aiyer.

28) PADAMS IN SHANKARABHRANAM

The Padams and Javalis in this Raga are so pupular, so famous, that one construes that this is a Raga highly suited for the expression of Shringara Rasa. The fact that Kshetrayya used this Raga, in the early seventeenth century, in the pre-trinity period, shows that it was accepted as a Raga for the expression of Shringara Rasa. The most famous Padam in this Raga is "Evvade Vaadu Nanu Pavvalinchina Vela" by Kshetrayya. In this Pada, there is something splendid in the inquisition by the Nayaki about the impudent intruder. "Pavalinchi" is a lovely word, made lovelier in this Pada by a fine combination of Chaste Sangatis and Sumptuous Gamakas. The word 'Ravva' in "Ravvajesi Poye' subtly conveys disrepute or commotion; the Nayaki remonstrates that all people in the street one having fun at her expense! Apart from

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this masterpiece, we have another Pada composed by Kshetrayya, "Challa Nayani".

Muvvalur Sabapati Aiyer, the composer of the famous "Rajagopalaswami Padams" such as Joodare (Sahana) and "Emataladina" (Yadukula Kambhoji) has to hsi credit, "Daarijoochi" is Shankarabharanam, which is the epitome of Shringara Rasa. It ranks almost on par with "Evvade Vadu". "Maname Bhooshanamu" is another popular Padam in this Raga. Surprisingly, the structures of these three Padams show a high degree of similarity. Two famour Tamil Padams in this Raga are "Nalla Nalla Nilavu" by Ghanam Krishna Aiyer and "Manadariyamal" by Muthutandavar, both set to Adi Tala.

29) TILLANAS IN SHANKARABHARANAM

Eventhough it is said that there are a few Tillanas in the Mysore tradition, three Tillanas are in vogue nowadays, of which "Natru Deem Deem" by Srirangam Rangaswami Nattuvanar shines as fair as a star, when only one, is shining in the sky.

30) SHANKARABHARANAM IN OTHER MUSICAL SYSTEMS

The basic Raga of the Hindustani system, akin to Mayamalavagowla in Karnatic Music, is Bilawal, which is nothing other than Shankarabharanam. Vidwans who have heard a variation called "Alay Bilawal" would have noted the striking similarity of that Raga with Bilahari, a derivative of Shankarabharanam. Perhaps, 'Bilahari', the name itself, is a modification of Bilawal. Tradtion holds that "Bilawal" is a Raga that originated from Veraval in Saurashtra. Hence, it is not surprising to note that the first satisfactory reference to Shankarabaranam, in textual tradition, is found in the "Rasakowmudi" by Srikantha, who had settled down in Saurashtra under the patronage of Kind Shatrushalya, better known as Chattarsal.

Shankarabharanam is the major-scale in Western Music. All basic notes Do, Re, Mi etc. tune to this Raga. Ancient Greek and Church music had pieces which sounded exactly like our Shankarabharanam. Since this Raga is the major-scale in Western Music, we have, in Karnatic Music, the tune called 'English Note', which was popular whenever rendered by the late Sri Madurai Mani Aiyer.

31) THE SHANKARABHARANAM FAMILY

Ragas deemed to be derivatives of Shankarabharanam, in the 'Sangrahachoodamani' are as follows :-

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Kurunji, Kedara, Ahiri Nata, Mahuri, Kolahala, Janaranjani, Bihag, Hamsadhvani, Poornachandrika, Devagandhari, Arabhi, Athana, Navroze, Kannada, Bilahari, Suddha Saveri, Begada, Vivardhini, Poorva Gowla, Sindura and Gowda-Mallar.

Each Raga has its own identity and most of thse are popular and famous too.

Some other Ragas accredited to this family are Desakshi, Sindhu - Mandari, Kokilabhushanam, Nilambari, Sama and Saraswati Manohari.

Seldom does one find a Melakarta Raga with such a wide spectrum and range of popular and famour derivatives.

A well-knit and famous family !

32) ANCEDOTES RELATING TO RAGA SHANKARABHARANAM

a) By the time Muthuswami Dikshitar arrived at Shiva's temple at Keezh-Velur (Kivaloor), the priest had shut the doors of the sanctum-sanctorum and was preparing to leave. When requested by Dikshitar in a very polite and humble manner, to relent for a few minutes so that he could have "Darshan" of the Lord, the priest is said to have derisively answered, "The Lord is not going to run away and you can see him toommorrow". Broken-hearted though, Dikshitar did not give up and his feelings manifested as a song "Akshaya Linga Vibho", in which he was praising Lord Shiva with epithets such as Guruguha Tata", "Gunatita", "Sadhu Janopete" etc. When Dikshitar sang "Shankara Navanita", the doors burst open and the Lord revealed himself to his ardent devotee.

"Akshaya Linga Vibho" is to the Dikshitar school, what "Teratiyaga Rada" is to the Tyagarajophiles.

b) When the Ettayapuram Maharaja asked Subbarama Dikshitar to perform in the presence of the Pontiff, H.H. Shri Mahadeva Saraswati, Subbarama Dikshitar was in a quandry as to what to sing. Divine Grace led him to compose the famous song "Shankaracharyam Smaramyaham" in Shankarabharanam. Apart from the Pontiff, a direct disciple of Muthuswami Dikshitar, Tirukkadaiyur Bharati, was present in the audience when Subbarama Dikshitar presented his magnum-opus in the Raga Shankarabharanam.

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c) Tirukkodikkaval Krishna Aiyer was scheduled to perform at Pudukkotai and the percussionist Dakshinamoorti Pillai did not turn up. Without the least concern, Krishna Aiyer turned his violin and began his peformance. After a few Kritis, he took up Shankarabharanam for detailed exposition, the alapana, - followed by the Pallavi "Mahima Taliya Tarama". Krishna Aiyer concentrated on the bass part and also sang when playing it. His deep sonorous voice blended wonderfully with the rich and reverberant tone of the fourth (mandara) string of the violin. The audience listened in pin-drop silence. Krishna Aiyer established that day, by means of a Shankarabharanam Pallavi, that he could give a splendid performance without a percussionist's support.

d) Shankarabharanam Raga, at one stage, became a commodity in the musical market at Tanjavur, which could be pledged or mortgaged and redeemed by an eminent Vidwan who was in penury. We do not dilate any further on this incident in view of the contradictory opinions.

e) Madras was the venue of a famous musical contest between Maha Vaidyanatha Aiyer and a Vidwan called Venu. Venu was a powerful singer and adept in the intricacies of the laya-system, like his master, Masilamani Mudaliar. Venu challanged Vaidyanatha Aiyer to face a contest with him, which was accepted. On the appointed day, crowds gathered at Nattu Pillaiar Koil Street at George Town. Venu had prepared Pallavis, bristling with all types of intricacies in Rakti Ragas like Todi, Bhairavi, Kambhoji, Shankarabharanam and Kalyani. His plan was to forestall Vaidyanatha Aiyer by giving him the option of singing the Raga first (thinking that he would attempt only major Ragas) so that when his turn come, he could stupefy Vaidyanatha Aiyer by the release of the prepared intricate Pallavis.

Venu suggested that Vaidyanatha Aiyer begin and the latter started to sing the Raga Shankarabharanam. The fiddle-accompanist Venkoba Rao, read something in the move by Venu and cued the Raga Narayanagowla to Vaidyanatha Aiyer. Narayana Gowla is an Upanga of the neighbouring Melakarta Harikambhoji and as Vaidyanatha Aiyer had not, in the first few notes, nailed down the Raga Shankarabharanam, he switched over to Narayana Gowla with ease. Venu lost, as he did not know the structure of the Raga Narayana Gowla.

33) RENOWNED PERFORMERS OF THE RAGA SHANKARABHARANAM

a) Tanjore Narasayya of the Tanjavur Samasthanam.

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b) Ariyakudi Ramanuja Iyengar, with his wide reportoire of songs in this Raga.

c) Dwaram Venkataswami Naidu, remembered for his sweet and crisp rendition of 'Manasu Swadhina'.

d) Tiruveezhimazhilai Brothers, for their version of 'Swararagasudha' on the Nadaswaram.

e) Flute Mahalingam, with his occassional but brilliant flashes.

f) Chembai Vaidyanatha Bhagavatar with "Eduta Nilachita".

34) EPILOGUE

Shankarabharanam is the king of Ragas. It is a legacy from ancient times. the output of the Trinity in this Raga is monumental. This Raga has remained vibrant and vivante even unto this day. In the 'Sangita Samprodaya Pradarshini', Subbarama Dikshitar states that his predecessors considered that this Raga is the best amongst all Ragas. This Raga has both "Gambheerya" manly grace and "Soundarya", effeminite charm. One recalls that Shiva is Ardhanareeshwara, the "Madirukkumpaadiyan". Shankarabharanam is a Raga by Shiva, for Shiva and of Shiva Such it its splendour !

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LIST OF RAGAS COMMON TO COMPOSITIONS BY THE TRINITY

Sl. No.		NUMBER OF COMPOSITIONS BY			
		TYAGARAJSWAMI	DIKSHITAR	SHYAMA SHASTRI	TOTAL
1.	TODI	30	9	4	43
2.	SHANKARABHARANAM	29	11	2	42
3.	KALYANI	21	10	9	40
4.	BHAIRAVI	19	7	3	29
5.	SAVERI	19	2	5	26
6.	MADHYAMAVATI	16	4	3	23
7.	ARABHI	14	8	1	23
8.	SAURASHTRAM	16	3	1	20
9.	VARALI	14	3	2	19
10.	KEDARAGOWLA	13	4	1	18
11.	PUNNAGAVARALI	12	2	3	17
12.	ANANDABHAIRAVI	3	7	7	17
13.	YADUKULAKAMBHOJI	12	3	1	16
14.	BEGADA	10	3	3	16
15.	KAMBHOJI	7	7	1	15
16.	MUKHARI	10	2	1	13
17.	DHANYASHI	7	5	1	13
18.	REETIGOWLA	10	1	1	12
19.	NILAMBARI	6	4	1	11
20.	SHRI	3	6	1	10
21.	PFARAZ	1	5	4	10
22.	GOWLIPANTU	5	1	3	9
23.	POORVIKALYANI	2	5	2	9
24.	NATAKURINJI	2	5	1	8
25.	AHIRI	4	2	1	7
26.	NATA	2	2	1	5
27.	LALITA	1	2	1	4
	TOTAL :	288	123	64	475

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COMPENDIUM OF COMPOSITIONS IN SHANKARABHARANAM

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
1.	Gitam	Ripu Bala Khandanure	Mattya	Venkatamakhin
2.	Gitam	Aa Re Re Kosala	Triputa	Govindacharya
3.	Gitam	Ripu Bala Khandanure	Mattya	-
4.	Gitam	Aa Re Dasharatha Raja	Simhanandana	-
5.	Gitam	Govinda	Adi	-
6.	Sanchari	-	Mattya	Subbarama Dikshitar
7.	Padavarna	Pannagendra Shayana	Roopaka	Swati Tirunal
8.	Padavarna	Manavi Chekona Rada	Adi	Ponnaiah
9.	Padavarna	Samiki Sari Evare	Adi	Kunnakkudi Krishna
10.	Thanavarna	Ra Rapu Seyagara	Ata	Ramaswami Dikshitar
11.	Thanavarna	Sami Ninne Kori	Adi	Veena Kuppaiyer
12.	Thanavarna	Chalamela	Ata	Swati Tirunal
13.	Thanavarna	Ni Padame Gatiyani	Adi	Palani Subramanya Bhagavatar
14.	Manipravala Thanavarna	Indumukhi	Ati	Swati Tirunal
15.	Kriti	Annida Na Palidi	Adi	Annamacharya
16.	Kriti	Tandana Ahi	Adi	Annamacharya
17.	Kriti	Sri Hari Pada Tirtha	Ata	Tallapakkam Chinnayya
18.	Kriti	Vande Govindarajam	Adi	Margadarshi Sesha Iyengar
19.	Tarangam	Sri Vasudeva Prabho	Chapu	Narayana Tirtha
20.	Kriti	Shambho Jagadisha	Adi	Ramaswami Dikshitar
21.	Kriti	Sharade Sadashraye	Tishra Eka	Krishnawamy Ayya
22.	Kriti	Shankarabharana Shayana	Eka	Krishnaswami Ayya

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COMPENDIUM OF COMPOSITIONS IN SHANKARABHARANAM

SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
23.	Kriti	Elagu Daya Vachhura	Chapu	Pallavi Gopala Aiyer
24.	Kriti	Eduta Nilachide	Adi	Tyagarajaswami
25.	Kriti	Ivaragu Juchinadi	-do-	-do-
26.	Kriti	Emi Neramu	-do-	-do-
27.	Kriti	Mariyada Gadura	-do-	-do-
28.	Kriti	Swararagasudha	-do-	-do-
29.	Kriti	Sundareshwaruni	-do-	-do-
30.	Kriti	Ramaramana Ra Ra	-do-	-do-
31.	Kriti	Naa Pali Sri Rama	-do-	-do-
32.	Kriti	Sarasa Netra	-do-	-do-
33.	Kriti	Enduku Peddalavale	-do-	-do-
34.	Kriti	Bhakti Bhiksha	Roopaka	-do-
35.	Kriti	Manasu Swadhina	-do-	-do-
36.	Kriti	Vallagadanka	-do-	-do-
37.	Kriti	Shambho Shiva	-do-	-do-
38.	Kriti	Vishnuvahanuti	-do-	-do-
39.	Kriti	Enduku I Chalamu	Triputa	-do-
40.	Kriti	Nannu Brovakanu	-do-	-do-
41.	Kriti	Buddhi Radu	Chapu	-do-
42.	Divyanama Sankeertana	Pahi Ramachandra	Adi	-do-
43.	-do-	Rama Sitarama	-do.	-do-

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SR. NO.	TYPE OF COMPOSITION	TITLE OF COMPOSITION	TALA	COMPOSER
44.	Divyanama Sankeertana	Sitapati Kavavayya	Adi	Tyagarajaswami
45.	-do-	Rama Ninnu Vina	Roopaka	-do-
46.	-do-	Sri Raghu Vara	-do-	-do-
47.	-do-	Gatamoharchita	-do-	-do-
48.	-do-	Paripalaya Dasharathi	Chapu	-do-
49.	-do-	Varalila Ganalola	Tishra Laghu	-do-
50.	-do-	Sita Kalyana	Khanda Laghu	-do-
51.	Laali	Rama Sri Rama	Adi	-do-
52.	Kriti	Tarakeshwara	Adi	Dikshitar
53.	Kriti	Nagalingam	-do-	-do-
54.	Kriti	Pavanatmajam	-do-	-do-
55.	Kriti	Brihadeeshwaraya	-do-	-do-
56.	Kriti	Sadashivam	-do-	-do-
57.	Kriti	Girijayajaya	-do-	-do-
58.	Kriti	Gurumoorthe	Roopaka	-do-
59.	Kriti	Sundareshwaraya	-do-	-do-
60.	Kriti	Sri Kamalambikaya	-do-	-do-
61.	Kriti	Dakshinamoorthe	Jhampa	-do-
62.	Kriti	Saroja Dala Netri	Adi	Shyama Shastri
63.	Kriti	Devi Meena Netri	-do-	-do-
64.	Kriti	Nrutyati Nrutyati	Adi	Swati Tirunal
65.	Kriti	Rajivaksha Baro	-do-	-do-

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66.	Kriti	Kalaye Parvatinatham	Chapu	Swati Tirunal
67.	Kriti	Nannu Karuninchi	Chapu	-do-
68.	Kriti	Baagu Miraganu	Roopaka	Veenai Kuppaiyer
69.	Kriti	Mahima Teliya Tarama	Roopaka	Anayya
70.	Kriti	Intanusu Vinnavindune	Adi	Anayya
71.	Kriti	Vedale Namma	Mishra Chapu	Melattur Venkatarama Shastri
72.	Kriti	Ni Daya Etula Galuguno	Adi	Mysore Vasudevachar
73.	Kriti	Damodaram Anisham	-do-	-do-
74.	Kriti	Ishane Koti Soorya	Adi	Muthuthandavar
75.	Kriti	Nadippavane Chitsabhai	Roopaka	-do-
76.	Kriti	Kandapin Kannkulira	Adi	-do-
77.	Kriti	Adiya Pada	Chapu	Gopalakrishna Bharati
78.	Kriti	Saranagati Enru	Adi	-do-
79.	Kriti	Saranagati Enru	-do-	Arunachala Kavi.
80.	Kriti	En Kanavai Kelai	-do-	-do-
81.	Kriti	Aar Enru Ennamale	-do-	-do-
82.	Kriti	Nallor Periyor	-do-	-do-
83.	Kriti	Lakini Madindal	-do-	-do-
84.	Kriti	Indrajitte Un	-do-	-do-
85.	Kriti	Kattil irukka	Chapu	-do-
86.	Kriti	Kannikaiye	-do-	-do-
87.	Kriti	Kolahalamagak Kadal	-do-	-do-

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88.	Kriti	Enran Angadan	Chapu	Arunachala Kavi
89.	Kriti	Dheera Ravana	-do-	-do-
90.	Kriti	Nandan Charitram	Adi	Gopalakrishna Bharati
91.	Kriti	Annai Janaki	Chapu	Arunachala Kavi
92.	Kriti	Nannu Karuninchi	Roopaka	Garbhapurivasa
93.	Kriti	Ashta Yoga Prabhava	-do-	Kumara Eddappa
94.	Kriti	Parashakti Parashakti Parakela	-do-	Subbarama Dihshitar
95.	Kriti	Shri Shalivatisha	-do-	-do-
96.	Kriti	Shankaracharyam	Adi	-do-
97.	Kriti	Sahajaguna	-do-	Muthaiah Bhagavatar
98.	Kriti	Devaki Tanayuni	-do-	-do-
99.	Kriti	Chandrarekha	-do-	-do-
100.	Kriti	Gangadhara	-do-	-do-
101.	Kriti	Manadir Kishainda	-do-	-do-
102.	Kriti	Muthu Kumaraiyane	Roopaka	Ramaswami Sivan
103.	Kriti	Tookkiya Tiruvadi	Adi	Suddhananda Bharati
104.	Kriti	Madhava	-do-	Papansam Sivam
105.	Kriti	Kamalamba Annaye	-do-	-do-
106.	Kriti	Pashupati Padam	-do-	-do-
107.	Daru	Singarampu Pallaki	Chapu	Shahji Maharaj
108.	Devaranama	Hari Narayana	Adi	Purandaradasa
109.	-do-	Yamanelyo	-do-	-do-

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110.	Devaranama	Hariye gati	Adi	Purandaradasa
111.	-do-	Yare Rangana	-do-	-do-
112.	-do-	Manuja Sharira	-do-	-do-
113.	-do-	Thalu Thaleto	-do-	-do-
114.	Devaranama	Kaliya Thoro	-do-	-do-
115.	-do-	Ranga Baro Panduranga Baro	-do-	-do-
116.	-do-	Honiya Neneyiro	-do-	-do-
117.	-do-	Baadi Maathu	-do-	-do-
118.	-do-	Snana Madirayya	-do-	-do-
119.	-do-	Dhrishti Ninna	-do-	-do-
120.	-do-	Tariso Sri Hari	-do-	-do-
121.	-do-	Barayya Ranga	-do-	-do-
122.	-do-	Deva Banda Namma	-do-	-do-
123.	-do-	Dharanige Dhoreyendu	Triputa	-do-
124.	-do-	Sarvaparadhava	-do-	-do-
125.	-do-	Ninna Bhaktiyannu	-do-	-do-
126.	-do-	Enagu Aane Ranga	-do-	-do-
127.	-do-	Tugire Rangana	Chapu	-do-
128.	-do-	Iko Namma Swami	-do-	-do-
129.	-do-	Rama Nama Payasake	-do-	-do-
130.	-do-	Pogadirelo Ranga	Ata	-do-
131.	-do-	Hariya Nenayadiha	-do-	-do-
132.	-do-	Manavenna Mata	-do-	-do-

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133.	Devaranama	HeyaveHihudeyya	Ata	Purandaradasa
134.	-do-	Nine Dayaparano	-do-	-do-
135.	-do-	Enthavanenthavane	-do-	-do-
136.	-do-	Kande Naa Kanasuhali	Ata	-do-
137.	-do-	Rakshisu Lokanayakane	-do-	-do-
138.	-do-	Karuninisu Kelu	-do-	-do-
139.	-do-	Maganendadisuvalu	-do-	-do-
140.	-do-	Barabeku Rangayya	-do-	-do-
141.	-do-	Ambiga Na Ninna	-do-	-do
142.	Thevaram	Parashu Paniyar	Roopaka	Gnanasambandhar
143.	-do-	Aalanizhaluganda	Chapu	-do-
144.	-do-	Uttrumai Servadu	Adi	-do-
145.	-do-	Talaye Ni Vanangai	Roopaka	Appar
146.	-do-	Ponnaar Meniyane	-do-	Sundaramoorthi
147.	-do-	Battimaiyum Adimaiyum	Adi	-do-
148.	Pasuram	Mayakkootta	-do-	Nammazhwar
149.	Tiruppugazh	Kadi Modi	Adi	Arunagirinathar
150.	Ashtapadi	Pashyati Dishi Dishi	Triputa	Jayadeva
151.	kirit	Sarvam Brahmamayam	Adi	Sadashiva Brahmam
152.	-do-	Gayati Vanamali	-do-	-do-
153.	-do-	Chintanaasti	-do-	-do-
154.	-do-	Prananatha Birana	Adi	-
155.	Padam	Evvade Vaadu	Triputa	Kshetrayya

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156.	Padam	Challanayeni	Triputa	Kshetrayya
157.	-do-	Maname Bhushanamu	-do-	-
158.	-do-	Darijoochu	Chapu	Sabhapati Ayyar
159.	-do-	Nalla Nalla Nilavu	Adi	Ghanam Krishna Ayyar
160.	Padam	Manadariyamal	Adi	Muthuthandavar
161.	-do-	Sollavarai Shedi	-do-	-do-
162.	Tillana	Natru Deem Deem Tana	Deshadi	Srirangam Rangaswami
163.	-do-	Natru Deem Deem	Deshadi	Ramanathapuram Srinivasa Iyengar
164.	-do-	Thatha Thaiya	Adi	Ponnaiah Pillai

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